oriel, or bay, may be considered as of two kinds, which we may perhaps be allowed to distinguish as the *chamber*-oriel and the *hall*-oriel. By the former of these we would understand that smaller oriel which, at a considerable height from the ground, gains its projection by the support of a cluster of advancing corbel-mouldings, and of which some fine examples may be seen at Magdalen and Christ Church Colleges, Oxford, at Windsor Castle, and (though not with equal purity of detail) at Hampton Court. By the other appellation, *hall*-oriel, we would signify that larger description of window so common in our colleges and other halls, which rises at once from the ground, and frequently comprises within itself the forms of three, or even five entire windows. Of this kind of oriel we may adduce elegant specimens from Crosby Hall, London, and Eltham Palace, in Kent.

In the composition of domestic edifices it is impossible to find a more useful feature than the oriel window, under either of these forms, as imparting to an exterior a pleasing variety of outline and of shade, and cheering an interior with an air of lightness and gaiety, and an amplitude of prospect.

Doorways.

The character and decorations of doorways in this style are not less varied or elegant than those of the windows. We may select, on the one hand, the *high*-pointed arch, finished with a label or hood moulding; either following the curvature of such arch, or rising into the graceful undulation of the double ogee figure, or even assuming the old pyramidal outline, and purfled in either of the two latter cases at discretion. On the other hand, we may adopt the *flattened* doorway; with or without its label, arched or ogee,—or surmounted by a square label, and finished out thereto by spandrels of tracery or foliage—a form of decoration sometimes applied to doorways with the *simple*-pointed arch, but not with the same frequency as in the *obtuse*. In the *detail*, also these doorways have their characteristic decorations of moulding, commonly differing from the ordinary casement and mullion mouldings of windows, by the adoption of a greater complexity of outline, redundancy of columns, occasional introduction of tracery in the jambs, and various other decorations.

The Porch.

A valuable adjunct to the door under any circumstances is the porch, whose sweeping arch displays a depth of shadow well calculated to prepare the mind for the contemplation of an impressive interior. The niches which frequently decorate its front, afford a place for the effigies of the patron or founder; or it is otherwise distinguished by heraldic blazonry and badges; the whole mass having a tendency to increase by contrast the apparent height of the main building to which it is attached, to add variety of distribution, and by broken lines of summit, to blend with the lofty forms of the principal structure. Where a porch cannot be introduced, its effect may to some extent be answered by the use of a recess, or interval, between the entrance opening and the door itself, the shadow derived by which means will mark the point with an appropriate relief and importance.

(To be continued.)

IPSWICH.—Thursday, the 19th inst., is the day fixed upon by the municipal authorities for laying the first stone of the new Custom House. The repairs and alterations of the church of St. Matthew are in a satisfactory state of progression. The old roof, which was in a very dilapidated state, is to be replaced by a new one, whilst the walls being heightened, will afford a freer circulation of air, with additional light.

ANOTHER TOAD STORY.—A few days ago, a person was employed to cut down an ash tree, in the neighbourhood of Rusland. Having observed an excrescence on the trunk, he proceeded to cut it off with an axe, and was surprised to find a quantity of moss in the centre, which had every appearance of having been the nest of a wren. Several other men were present at the time; and on taking out the moss from the hollow of the tree, a large toad crawled from the midst of it. The reptile seemed very lively at first, but in a few minutes became sickly and powerless, though our informant believes it did not die. The excrescence was twelve feet from the ground when the tree was growing, and, on examining the timber, there appeared to be twenty years' growth round the hollow part.

NEW CHURCHES.

Stoke, near Plymouth.—The foundation-stone of St. Michael's Chapel was laid by the Lord Bishop of Exeter, on the 29th of last month. The church will be cruciform, and in the Gothic style. It will have six turrets, and a bell turret at the west end, but there will be no tower. Its dimensions will be: length, 124 feet, breadth, 50 feet, and it will contain 1,200 sittings. The stone used in the erection of the church will be obtained from the Government quarries at Richmond-walk, the Board of Ordnance having made a gratuitous grant of the quantity required. Mr. Ferrey, of London, is the architect, and Mr. Clift, of Plymouth, the builder; and it is probable that the church will be completed by Christmas, 1844.

Dorchester.—The rebuilding of All Saints' Church, Dorchester, was commenced on Wednesday, the 4th inst., when the foundation-stone was laid by the Lord Bishop of Salisbury.

Clifton, near Bristol.—One of the twelve churches recently mentioned by the Lord Bishop of Gloucester and Bristol as in course of erection in his diocese, is situated near Clifton Down. It is of freestone, and so far advanced, that it will be roofed before winter. The chancel is separated from the nave and transept by a noble arch; the windows (in the pointed style) at the transept and west end are peculiarly elegant. The church erecting at Montpelier, in the parish of St. Paul, has also made considerable progress, and is being roofed. It is cruciform, and the elevation is very handsome.

Burton-upon-Trent.—The first stone of a new church, to be called Christ Church, was laid at Burton, on Tuesday, 26th September, by the Marquis of Anglesey. The church will be built in the Gothic style of architecture, and is intended to accommodate about 1,000 persons.

Yorkshire.—The Lord Bishop of Ripon consecrated the new church in Wakefield on Saturday, September 30; on the following Monday, the same rite was performed by him at the new church at Thurgoland, and at Denby on Tuesday last. The first stone of a new church at Dodworth, near Barnsley, was laid on Monday.

Gloucester.—There are now eleven new churches in course of erection in the diocese of Gloucester and Bristol.

Warwick.—The Earl of Warwick has given the munificent donation of 400*l.* in aid of the fund for erecting a chapel of ease in the parish of St. Mary, Warwick. The noble earl has also liberally offered gratuitously to supply all the stone required for the erection of the intended church.

Yeovil.—The building of the new church is rapidly proceeding, and promises to be a chaste and beautiful elevation, and will add to the high character for which the architect is already eminently known. The work is being executed in a very substantial and workmanlike manner, that reflects great credit on those who have undertaken it.

CLEANLINESS OF THE CANADIAN PEASANTRY.—In every instance in which we had yet an opportunity of seeing the Canadian peasantry, we had been struck with their peculiar neatness and cleanliness, both in their persons and dwellings, and all we witnessed in our journey to-day strengthened our first impressions. Though the glass windows of the cottages were cleaner than any we remember to have seen in the country dwellings of the settlers in the United States, yet they were all undergoing the usual renovation to which they were subjected every Saturday afternoon, the sashes being taken out, and the glass washed with water, while the frames were scrubbed with brushes and soap, and the whole wiped perfectly dry before the sashes are replaced. Fresh flowers are usually placed in the windows after this, and every part of the interior thoroughly cleaned. It is the universal custom of the *habitans* to whitewash their dwellings every spring; and as the roofs as well as the sides are of wood, the former being covered with wooden shingles overlapping each other, exactly in the shape of slate tiles of roofs in England, every part of the edifice is equally subjected to the white-washing process, which gives the distant view of the landscape over which they are scattered a lively and even brilliant appearance, and inspires all who see them nearer at hand with great respect for the cleanliness and order of their occupants.—*Buckingham's America.*

RECENT PUBLIC BUILDINGS OF LONDON.

No. I.—THE WESLEYAN CENTENARY HALL.

BEFORE entering upon our task it may be as well to say one or two words upon the principles which will guide us in its prosecution, inasmuch as it will prevent any misconception or disappointment which some of our readers might otherwise feel.

Looking upon THE BUILDER as the organ of its class, it should be not less a record of the progress of the present, than a repertory of the inventions and designs of the past in the art to which it now particularly belongs; and viewing it as the instructor of that class, it should lose no opportunity of adding to the stock of knowledge by analyzing the causes of that pleasure or disgust which either of those productions may excite. As regards the past, the contributors to this journal are already too numerous and too well informed to leave much room for the discussions of others to be of service, but the present has as yet found few to record its achievements; to point out their merits, or to lift up the warning voice against their defects. To carry out another of the principal objects for which this journal was instituted, to supply the deficiency we have alluded to, and to excite a spirit of discussion and inquiry respecting our more recent edifices, are the purposes for which these articles are written, and as they can be and are the productions of only one among many, so that individual will always be most ready to meet and cordially to welcome the criticisms of that many upon the remarks to which each building may give rise as it successively passes under review. There is no one too insignificant to effect some good, little though it may be, and none too wise not to err even on subjects on which they may be supposed to be best informed.

It is almost impossible to convey to the mind an accurate idea of any object of complex outline by mere verbal description, and more especially buildings of any architectural pretension. In all cases, therefore, where it is practicable, we shall present our readers with drawings of the elevations and plans of the arrangements which it may be our duty to criticise. There are many buildings which may be made exceedingly attractive in a perspective view, and are at the same time as poor in design and wanting in originality as it is possible for the production of any thinking being to be. For this reason, and also for the sake of shewing correctly the proportions which deserve either praise or censure, and which we conceive to be a most important consideration, we shall prefer giving outline elevations, accompanied by small plans of the portions thus delineated, and leave the student to combine them in perspective, viewing them at different points and distances in any way which may seem most likely to tend to his instruction in the art. When the edifice is of sufficient importance to justify us in devoting the space, we may admit of perspective drawings, but generally they will be excluded.

Having thus laid down the principles on which we intend to proceed, we may observe that we shall be exceedingly obliged by any drawings which the architects of any of the buildings in question may favour us with. Nor do we anticipate much reluctance in them to comply with our wishes. Their reputation will not suffer by the extensive publicity which will be thus afforded to their designs if they are good; if bad they are the more likely to improve from the criticism which their productions will receive. Harshness for harshness' sake we shall always most carefully avoid.

Thus much for ourselves—now for the building which we have chosen for this week's article.

The Wesleyan Centenary Hall is from its size and decoration of sufficient importance to warrant a lengthened notice. The lower part of the design consists of a basement of five arches, the three central ones with their piers being considerably advanced beyond the main line of the building, to form a pedestal for the columns by which they are surmounted. The archivolts are moulded and enriched, and the piers are rusticated horizontally, a strong course with an enriched moulding crowns the whole. The upper portion of the building is composed of a centre formed by four fluted

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